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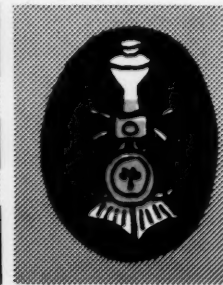
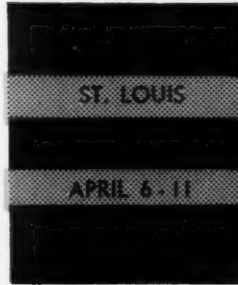
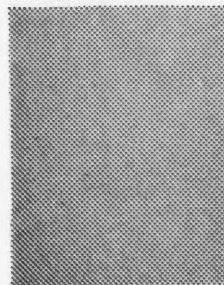
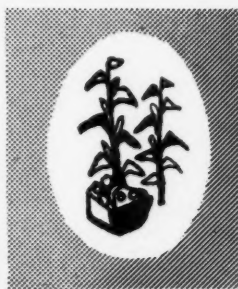
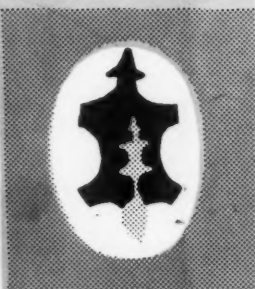
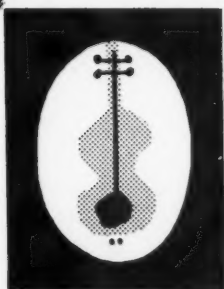
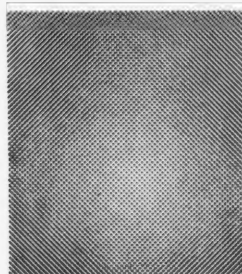
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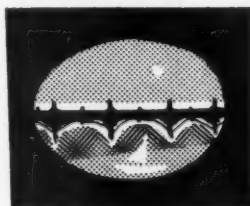
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20TH CENTURY ITALIAN ART*



UP TO the first half of the 19th century artists from all parts of the world traveled to Italy to study. This trend came to a slow end with the ascendancy of Impressionist painting in France which began in the 1860's. France was the only country in the western world to bring new ideas and a new approach to painting. Impressionism was a radical departure from the old point of view that nature is the basis for all aesthetic activity and experience. The underlying philosophy of Impressionism held that beauty was not necessarily limited to an interpretation of nature but may be achieved through a visual rendering of reality growing out of an analysis of the psychological phenomenon of light and color. Except for France, the 19th century contributed little of value to art. The great painters of this period were French and the only celebrated sculptor of the century was Rodin. It is no wonder that artists turned to France.

The end of World War II, however, marked the beginning of a renewed interest in Italian art and culture. Painters, sculptors, architects, craftsmen, fashion and industrial designers, musicians, writers, and those of the theatrical world have turned to Italy in great numbers for new ideas and training. Modern Italian art is being shown in every country of the world today and the Italians themselves are beginning to feel their own strength and capacities.

Italy has a tradition of modern

art intrinsically its own—a tradition which antedates the development of modern art in France.

The classical heritage of the Italians and the dynamic spirit and influence of the Italian Renaissance, which changed the character of art in all the countries of the western world, have led some to believe that Italian taste is too closely allied to the past for the Italians to create a modern art of aesthetic distinction. But the antecedents of modern art abound throughout the Italian peninsula and the Italians were quick to rediscover them once the purpose and significance of modern art were understood.

In the past, the Italians have rebelled against art forms that were incongruous with their cultural and

intellectual interests—as in the case of Gothic art which was never firmly rooted in Italy—but this is not true of modern art which has become part and parcel of Italian taste, although it required time for it to be established and accepted generally.

Modern art in Italy is a sympathetic and indigenous manifestation inspired in large measure by a new consciousness of the modern world and by historical precedents in Italy. It is as much a part of contemporary Italian culture as the Renaissance was in its reflection of Italian taste of the 15th and 16th centuries.

If by definition modern art is defined as an attempt by the artist to make his own creative genius the focal point of creative stimulation through which he interprets society;

BOTTICELLI
Adoration
of the
Magi



Photos by Permission, The Museum of Modern Art

if the aim of the modern artist is to attain beauty through his own inventive imagination; if the modern artist distorts his subject in order to achieve an aesthetic beauty more expressive than the intellectual meaning of the subject itself; then modern art in Italy is a very old tradition indeed.

One need only examine, to mention a few examples, the beautiful mosaics of the 6th century Church of San Vitale in Ravenna, in which the figures are portrayed with ordered simplicity, effective flat pattern, and expressive design; the stylized and imaginative forms of the Italian primitives, particularly those of the Sienese painters of the late 13th and early 14th centuries; Duccio's flat, decorative, and lyric interpretations, painted in the best tradition of "modern" art; Simone Martini's planned and descriptive distortion; Giotto's monumental style in which figures are created with large expansive forms contained within heavy contours and simple accented outlines; the marble panels and geometric symbolism found in the facing of such exterior facades as the Church of San Miniato in Florence, the Baptistry and Cathedral of Pisa, and the Baptistry and Cathedral of Florence, which inspired many of Piet Mondrian's Purist paintings; and Tintoretto's exquisite elongation of form. These are among the countless examples of "modern" art in Italy.

Abstract art is not incompatible with Italian temperament which is well conditioned to distortion, abstract forms, and elongated figures, as demonstrated by the few examples cited. When these elements first appeared in modern painting, the Italians weighed them with curious interest and regarded them as a repudiation of their traditional art, long admired and revered. It is only when they realized that abstract art is an expression of a new era, and not a substitute for the great art of the past, that the Italians resolved their conflict and began to look at modern

art with greater sympathy and understanding. The road that led to this understanding was long and tortuous. Italians no longer base their critical judgments on a comparison between the art of today and that of other centuries. They have learned to appraise and enjoy the new and the old in terms of their own inherent values.

Italian artists today point to the numerous evidences of abstract art embodied in their own traditional art to show that modern art was never really alien to them. The influence of modern French painting, however, can not be denied. This influence served two purposes: (1) it awakened the Italian mind to the profound fundamental values of the new direction in art, and (2) it inspired the Italian artist to experiment with new forms and ideas.

Modern art in Italy does not parallel the importance of the modern movement in France, particularly in regard to its international aspects, but Italian artists have initiated two significant art movements that have left the art of few countries untouched by its impact. Before considering these two movements and

their world-wide implications, it should be remembered that in spite of French influence the Italians have produced a modern art distinctly Italian, yet, organically a part of the mainstream of international modernism. It should also be noted that modern architecture in Italy has not been surpassed by any country and many phases of it are far ahead of the rest of the world.

Several important events helped to determine the direction of modern Italian art. The first of these was initiated at the turn of the 20th century by the Italian poet, dramatist, journalist, Filippo Marinetti, who published his *Manifesto on Futurism* in *Figaro*, the Parisian newspaper, on February 20, 1909. Marinetti was only thirty-three years old when he wrote this treatise which laid the foundation for modern art in Italy.

Marinetti's manifesto was followed by the *Manifesto on Futurism* in 1910, written by five young painters; the *Technical Manifestoes on Futurist Painting and Sculpture* (1912); *la scuola metafisica*; *il Novecento* (1926); the "Roman School"; *il fronte nuovo delle arti*; and *il manifesto spaziale* of Lucio Fontana. Of the fore-

MODIGLIANI
Jacques Lipschitz
and Wife



going events, Futurism and the metaphysical school of painting attained the greatest significance and gradually became part of the substance of contemporary modern art throughout the world. This article will limit itself to a discussion of these two vital movements.

Marinetti's manifesto of 1909 aroused international interest. Briefly, it sought a new beauty, a beauty of speed and machines; it urged that art free itself from the bondage of classical precepts; it counseled the artist to express himself in whatever form he chose with emphasis on the creative imagination instead of external documentation; it deplored imitation; denounced morality (not immorality) and it preached violence as a means of awakening the artists of Italy from their unproductive lethargy. Marinetti's manifesto sought to broaden the range of subject matter and to stimulate creative interpretation. He made his appeal to youth, urging young artists and intellectuals to attain this new order within ten years.

Marinetti's manifesto was a strange polemic on art which contained strong political undertones. It was an admixture of a new aesthetic philosophy and a cry for political resurgence. His advocacy of war, violence, and destruction to achieve a new aesthetic spirit does not disguise the unmistakable appeal for needed changes in the social and political structure of Italy. The signs of a growing national consciousness, which later became an important factor in the rise of Fascism, are clear and prophetic. Marinetti's reliance on youth to launch a revolution in art was paralleled, a little more than a decade later, by Mussolini's frenzied appeal to youth for the political revolt that led to Fascism.

Marinetti's manifesto could not have appeared at a more propitious time, considering that the most decadent period in the history of Italian art was the 19th century. Marinetti brought new hope to young painters,

sculptors, architects, writers, and other intellectuals, and his new theories induced the proponents of abstract art to turn their backs on the glories of the past and throw off the yoke that bound them to traditional art.

Whatever the real merit of Marinetti's manifesto, it did establish a new pattern of artistic thought which, like a catalyst, precipitated a chain reaction of new proclamations, schools, manifestoes, and events which changed the entire character of Italian art.

It should be noted that Marinetti's sojourn in Paris overlapped the period between 1906-1912 in which Pablo Picasso and Georges Braque were conducting their experiments in analytical cubism, which emerged in Paris under the dual influence of Paul Cezanne and the study of African Negro sculpture. The Cubists eliminated the conventional factors in their subject and rearranged lines, planes, contours, and surfaces of the subject in a synthetic geometric design. Color was gradually discarded and natural forms were decomposed only to be reconstructed according to a preconceived geometric composition. It is not inconceivable that Marinetti's ideas that art should not be an imitation of nature may have been inspired by the Cubists, as well as the French Impressionist painters.

Marinetti's proclamation did not fall on fallow soil. A group of young writers and painters in Milan rallied to his fold. One year later, three Futurist painters, Umberto Boccioni (1882-1916), Carlo Carra (1881-), and Luigi Russolo (1885-), began work on a second manifesto. Boccioni invited his friend Giacomo Balla (1874-) and Gino Severini (1883-) working in Paris, to join them. On February 11, 1910, the Manifesto of the Futurist Painters was proclaimed.

Many of the ideas in the second manifesto were similar to Marinetti's. The Futurists became the first painters to use the modern machine as an essential symbol in their work. Once

VIANI

Torso

again young artists were urged to renounce the past and draw inspiration from contemporary life and the world of science. Speed, movement, and force became catchwords. The principal directives of this manifesto were to exalt every form of originality; to work in absolute freedom; to rebel against art critics and the words "harmony" and "good taste"; and to place the spectator in the center of the picture instead of placing him traditionally in front of it.

During the period of the Italian Renaissance and later, every picture was painted as a self-contained unit with the observer assumed to be standing outside and looking into a closed space with the action confined by the limits of the frame. Botticelli (1447-1510) was among the first painters to change the position of the spectator by creating the illusion that he was part of the picture. This technique can be seen in the *Adoration of the Magi*, in the National Gallery, Washington, D. C., and in another painting illustrating the same theme in the Uffizi Gallery, Florence, Italy. In both paintings many figures are shown with their backs to the audience. Consequently, the spectator is placed in a position where he must look over their shoulders and, psy-

Please turn to page five

ACCOMPLISHED: NATIONAL UNITY

There are, of course, a number of desiderata in the structure of N.A.E.A., its methods of working and of achieving, its relationships, its program, etc. As a matter of fact one could name a large number of things that ought to be done better, and a much longer listing of things the organization should do.

Yet, if we are to be impersonal and objective about appraisals, we can see clearly the things accomplished and we are amazed at fact. To have done so much in so short a time and with as little financial backing is short of miraculous. Let us name a few firsts: THE FIRST NATIONAL CONFERENCE is the largest recorded assemblage of art educators, anywhere in the world, any time; the 1951 YEARBOOK was the first volume of its kind published by the National Association at its own expense and with its own talent; the 1951 DIRECTORY represents the first National listing of professional people in art education, in this country; ART EDUCATION, the Journal of N.A.E.A. is the only periodical devoted to art education exclusively, published anywhere in the U. S. and representing a "National" point of view, even though allowing for differences of opinion. The STATEMENT OF BELIEFS issued by N.A.E.A., imperfect as it may be is the first general statement carrying a semblance of authority that has ever been published in America and which has had as wide a distribution (50,000 copies); the very establishment of N.A.E.A. is a first in the sense that a formula was devised to which all those belonging to all regionals could subscribe in principle and in fact; that the National Education Association has seen fit to subsidize us to the tune of \$1,500 annually for the past five years and \$2,500 the first year of our existence is evidence of their faith and belief in art education and N.A.E.A. Finally, N.A.E.A. will be on the program of A.A.S.A. for the first time in history, with a program not conceived by us but by A.A.S.A. During the past five years N.A.E.A. has been invited and has been represented at most national conferences within the scope of N.E.A.

These are evidences of leadership, unity and stature for art education.

J. L. deFrancesco

THE QUEST: PEACE GOOD-WILL

This is the gentle season, when hearts are given to tenderness. Now we are not afraid to be kind, and like the rain, which falls on the just and the unjust, our kindness is all-embracing. Who, in this high moment, can be hard or cruel? Who can look upon any man as his enemy? If some refuse to yield to the Christmas mood, we feel kindly toward them nevertheless; we go about this doing good, proving in our own experience the wisdom of Edwin Markham's quatrain:

He drew a circle that shut me out,
Heredic, rebel, a thing to flout;
But Love and I had the wit to win—
We drew a circle that took him in.

The spirit of gentleness is abroad; it is like the air, flowing over country and town, moving into all houses, the proud and the lowly, and making the whole world kin. We need not strain after it, we need not pursue it; we need only accept it and be possessed by it. The gentleness of Christmas is not our achievement. It is a gift, freely bestowed, and whosoever will may know its peace and joy.

The gentle Child became the gentle Man, full of grace and truth. In him God, who is love, had his way, unhindered by that hardness of heart which is the common sin. Now for a day, or for a little season, we the weaklings, wastrels, warriors, the doubting, the disillusioned, the despairing, go with shepherds and wisemen to the Manger. In the presence of the Child the hardness of soul is dissolved and we know with a sure knowing that we have all one Father, that we are one humanity, and that the only true road to richness of life is love. This we will remember, and remembering we will acknowledge that we must yield to gentleness to be at peace.

20th Century Italian Art

Continued from page three

chologically, he becomes a part of the picture.

Tintoretto (1518-1594), and other painters of the Venetian school, developed this technique to a point where the observer was no longer a bystander but an interested participant in a picture. This is dramatically shown in *The Miracle of St. Mark*, Venice.

By making the observer a part of the picture, the integrity of the frontal plane was no longer respected. The space that naturally unfurls beyond the frontal plane and recedes into the distance, now also projected forward to envelop the spectator as well. Thus an entirely new perception of space came into being.

Up to the advent of the Futurists, the spectator was assumed to be either in front of a picture or placed in the immediate foreground within the picture. The Futurists discarded these two conventional positions by placing the observer in the center of the picture itself.

The Futurists' path was stormy and riotous. Wherever they convened to spread their philosophy, violence and rioting inevitably followed.

The same five Futurist painters issued the Technical Manifesto of Futurist Painting on April 11, 1910. Four major objectives were announced in this document: (1) a complementary unity of forms and color, light and movement, is an absolute necessity in painting, (2) universal dynamism must be rendered with dynamic sensation, (3) nature must be interpreted with sincerity and originality, and (4) movement and light destroy the physical substance of objects. It was further held that flat tints and the nude should be eliminated from painting and that painting should reflect the modern mind, just as modern science provides for the material needs of our time. Much of this doctrine deals with the psychology of seeing and its ideas are partly rooted in the visual aspects of French

Impressionist painting of the 19th century, although the objectives are quite different.

The French Impressionists, the Cubists, and the Futurists shared the same attitude towards their object, namely, that its integrity is not important. In spite of this common denominator, their approach differed rather sharply. French Impressionist painters dissolved the substance of their forms and were interested chiefly in visual reality as expressed through the medium of light and color. The Cubists eliminated color as a dominant factor in painting and destroyed the physical structure of their objects, often showing more than one view of the same object in their pictures. The Futurists ignored the imitative characteristics of the object, but insisted on a synthesis and unity of form and color. Moreover, the Impressionists dealt with stationary objects and fleeting impressions of light and color, and the Cubists were concerned with different aspects of static objects, but the Futurists believed in the principle of simultaneity or sequential representation in which many analogous images of the same subject are represented. The psychological sensation created in this type of kinetic painting is of an object moving in space.

Consequently, dynamic motion was the nucleus of all artistic endeavor since the Futurist maintained that everything in nature moves, runs, and whirls; that objects never stand still but appear and reappear constantly. The retinal image, the Futurists declared, is in continual motion; it multiplies as it perceives a moving object and these images, deformed by movement, seem to follow one another like vibrations in space through which the object moves. A running animal does not have four legs but a multiplicity of legs which move in rapid succession, creating the impression similar to an X-ray plate. This perceptual theory is descriptively demonstrated in Balla's *Dog on a Leash* (1912), which also illustrates

the fact that the Futurists were interested in the element of time as much as in expressing movement. Marcel Duchamp's *Nude Descending a Staircase* is another excellent example of this kinetic theory of pictorial representation.

The Futurists used the small brush strokes and brilliant color of the French pointillists (Seurat and Signac) and the multiple images used by the Cubists to create a sensation of continuous movement. Their interest in "kinetic" subjects made them portray the activities of dancing casinos and cabarets. Severini in particular painted many pictures from these sources. *Dynamic Hieroglyphic of The Bal Tabarin* (1912) is typical of this phase of his work.

The Futurists also merged the forms in their paintings with the surrounding environment. Boccioni's *Materia* (1912) shows a huge figure of his mother. She is seen as part of the interior of the room, the window and balcony in front of her, and a row of houses across the street. Placing the spectator in the center of the picture produces so many overlapping planes, surfaces, and shapes that the result is very often confusing.

On April 11, 1912, Boccioni issued his Technical Manifesto of Futurist Sculpture in which he condemned the sculpture of the past and the limitations placed on sculpture in its representation of the human body. He deplored the use of marble and bronze and urged that materials be combined, such as wood, glass, cardboard, iron, cement, leather, cloth, mirrors, horsehair, and so forth. His most important pronouncement was that sculpture should become a part of the space surrounding it. Boccioni thereby anticipated the work of

BALLA

Dog on Leash



Pevsner, Gabo, and Tatlin, the Russian Constructivist; the "pierced" sculpture of Archipenko and Henry Moore; the mobiles of Calder; and the collage reliefs of Picasso.

Boccioni's two sculptural masterpieces are the **Development of a Bottle in Space** (1912) and **Unique Forms of Continuity in Space** (1913). In his book **Space, Time and Architecture**, Sigfried Giedion called the **Development of a Bottle in Space** "one of the few sculptural masterpieces of the epoch."

The movement suggested in **Development of a Bottle in Space** is planned around an imaginary vertical axis and spirals upward. Space and movement are accented rather than plastic qualities. **Unique Forms of Continuity in Space** shows a figure projected into space and suggests the multiple motions of a body advancing dynamically forward. This statue illustrates Boccioni's theory of the compenetration of planes and the indivisibility of a form from its surrounding space.

Boccioni was a creative thinker and his new theories and original ideas on painting and sculpture inspired many artists throughout the world. Futurism spread its influence throughout Europe and as far as Russia and the United States. Except for Cubism, it had the greatest influence on modern art during its formative period.

Another significant movement in the development of modern art in Italy was **la scuola metafisica**, founded by Giorgio de Chirico (1888-). Metaphysical painting was anti-Futurist in spirit and death, in the main, with an intensified imagery, engulfed in reverie, and expressed in terms of the unreal, the enigmatic, and the supernatural. It was a style of painting filled with illusory references, strange moods, fantastic dreams, mysterious light, and imaginative mannequins.

Metaphysical painting was developed by de Chirico in association with Carlo Carra (1881-), during a two-year period while both painters

were convalescing in a Ferrara hospital from a nervous ailment contracted in the Italian army in World War I. The movement began in 1917 and Giorgio Morandi (1890-) of Bologna joined it in 1918.

In 1919, Carra published a book **Pittura Metafisica** which was severely criticised in a review by de Chirico, and the enmity that ensued between the two painters precipitated the disintegration of the movement. The magazine **Valori Plastici** (1918-21), which published many essays and articles on metaphysical painting, "brought it international fame and extended its influence beyond the few years of its active course."

Metaphysical painters enveloped their strange objects in a mysterious atmosphere in which light, texture, and color played an important part. De Chirico's frequent use of trains and drafting instruments is explained by the fact that his father was a railroad engineer. He changed his symbolism from time to time, but remained enigmatic and poetic in the moods he created. Typical of his work is **Sacred Fish** (1917), in which he presents an ingenious dramatization of two realistically rendered fishes surrounded and combined with fantastically conceived objects. This painting is credited with inspiring Max Ernst and other leaders of the Dada movement to the surrealist uprising of 1924.

Carra's metaphysical paintings are unlike those of de Chirico. This is particularly true of his handling of color and light. De Chirico's lighting resembles the sharp spotlight effect of the theatre; Carra's light is soft and diffused and his color is cheerful. De Chirico's color is rich, perhaps more original than Carra's, but it is decidedly more sombre in tone.

Morandi's relationship with de Chirico and Carra was not a close one, and his activity in metaphysical painting may have been marginal for this reason. Although Morandi adopted part of the symbolism cre-

ated by de Chirico, he repudiated the supernatural atmosphere and his work remained closer to Paul Cezanne and the Purist movement in Paris.

La scuola metafisica, short-lived as it was, introduced the artist to the world of the supernatural and the fantastic. Perhaps herein lies its importance and its contribution to modern painting. There seems little doubt that metaphysical painting and its preoccupation with moods, dreams, the unreal, and the supernatural, paved the way for surrealism.

Futurism and metaphysical painting are two major contributions but Italians made to modern art. Futurism ended as an art program in Italy in 1916, with Boccioni's untimely death; **la scuola metafisica** ended in 1921. Repercussions of these two movements were felt in many parts of Europe for many years after they had ceased to have meaning in Italy.

After working several years in Rome, de Chirico returned to Paris in 1925 where he was acclaimed as the leading exponent of surrealism—a movement that had been proclaimed by Andre Breton in Paris the year before. De Chirico did not embrace surrealism with enthusiasm and continued to paint in the neo-classic style he had adopted after he had abandoned **la scuola metafisica**. Today de Chirico is one of the most vitriolic critics of modern art and his paintings, traditional for the most part, occasionally return to a more modernistic manner.

Carra, the only artist who had a major part in Futurism and **la scuola metafisica**, preoccupied himself with a study of the Italian monumentalist painters of the 15th century, though traces of metaphysical painting reappear in his work from time to time.

Morandi, who, like de Chirico and Carra, abandoned metaphysical painting, developed along Purist tendencies and the spirit of his work bears an affinity to Piet Mondrian. Morandi, considered the best contemporary painter in Italy, continues

to paint in Bologna where he has spent the greater part of his life. His paintings were recently shown at the Heller Gallery in New York and at the 1952 Pittsburgh International Exhibition of Contemporary Painting.

Attention should now be turned to the accomplishments of several individual artists, many of whom are in the forefront of modern art today.

Amadeo Modigliani and Giorgio de Chirico are the most famous Italian artists of the first half of the 20th century. Modigliani was born in Livorno in 1884 and, at the age of twenty-two, went to Paris where he worked until his unfortunate death in 1920. In Paris, Modigliani developed his mature style under the influence of Cezanne, African Negro sculpture, and Cubism. Despite his narrow range of subject, limited almost exclusively to portraits and nudes, he worked with such diversity and sensitivity that his fame today, thirty-two years after his death, remains secure. Probably the most important element in his work is the quality and beauty of his line, which he combined with rich warm colors, an expressive stylization of form, harmoniously arranged in comparatively flat patterns to give his paintings the universal appeal they enjoy. All these qualities may be found in his many reclining and sensual nudes, as **Reclining Nude**, and in his delicate portraits of men and women, such as his painting of **Jacques Lipchitz and wife**. His sculpture reveals the same sensitive quality, elongation, and abstract form found in his paintings.

Massimo Campigli (1895-), like Modigliani, comes to maturity as a painter in Paris where he lived from 1919 until the outbreak of the second World War. His early work is related to Seurat, Picasso, and Leger, but his paintings are all infused with an unmistakable Italian strain and a profound interest in Etruscan sculpture from which he develops his well-rounded, though sometimes stiff, forms. It was soon after a short visit to Italy in 1928 that his reputation as

a significant force in modern Italian painting was established.

The Staircase, painted in 1941, shows a group of girls arranged in static formation on a winding staircase. Conceived with a superb sense of design and rich surface texture, the stiff forms create an interesting pattern which lead the eye gracefully to the top of the picture. Campigli has a decided preference for portraying young girls in his paintings. He, too, was represented in the recent showing of Italian paintings at the Heller Gallery in New York and at the 1952 Pittsburgh International.

Filippo de Pisis, another Italian painter working in Paris, has already won international recognition. A painter of great talent and imagination, his work suggests an open indebtedness to Edouard Manet, and often reveals traces of the fantasy associated with metaphysical painting. He collaborated with de Chirico, Carra, and Savinio in Ferrara, at the time **la scuola metafisica** came into being, but only as a writer and not as a painter. A confirmed believer in romantic impressionism, he is above all a great virtuoso.

Other contemporary artists, all born in the 20th century and working in the modern tradition are Scipione (Gino Bonichi, 1904-1931), and Mario Mafai (1902-), the two leaders and founders of the "Roman School" who rebelled violently against the traditionalism of the Novecento painters; Armando Pizzinato (1910-) and Giuseppe Santomaso (1907-), two brilliant painters who participated in the **Fronte nuovo delle arti**.

Renato Guttuso (1912-), one of the leaders of the younger abstractionists was regarded, until recently, as one of the best painters in Europe. Guttuso has recently foresaken his position among modern painters and has become the leading exponent of social realism, using his art as a vehicle of communist propaganda.

Few Italian painters have embraced the program of social realism,

more often called neo-realism. Neo-realism has found full expression in the Italian cinema and in the work of many Italian writers, but it has not asserted itself in modern painting with appreciable force. This social consciousness has been realistically dramatized in Italian films and by contemporary writers. Its main purpose, however, is not to indoctrinate the Italian people with a communist philosophy, but to express the needs of humanity.

The unbridled exposition of ideas, the lifestream of modern art, did not exist under Fascism. During this repressive era, free creative expression was forbidden and everything else was compulsory. The destruction of Fascism brought in its wake an outburst of new creative ideas and an enthusiasm for modern abstract art that have attracted world-wide attention. The fury of this resurgence promises to reach unprecedented heights of creative expression.

Until about twenty-five years ago the best modern sculpture in Italy was that of Umberto Boccioni and Amadeo Modigliani. Since then, at least three sculptors have emerged in Italy with international reputations. These men, Arturo Martini (1889-1947), Marino Marini (1901-), and Giacomo Manzù (1908-), have changed the character of contemporary sculpture by their experiments in new forms and their power of plastic organization.

Martini, the oldest of the three, reveals a dynamic expressionism in his work that unfolds in simple three-dimensional form. His style varies from a primitive to a highly stylized one and his statues are seldom free from spiritual, emotional, or mental tensions.

Marini is considered one of the great sculptors in Europe today. His statues are simple in form and expressive in meaning. The quality of the surface textures of his bronze pieces and the simple, almost archaic forms he uses, are bound together with a sensitivity that creates a new

sculptural psychology. In portraiture he demonstrates a sensibility for the attributes of character, expressed in modern plastic language, that places him among the leading portrait sculptors of this day. Marini's inventiveness and creative genius have given sculpture a freshness and aesthetic quality that are distinctly modern. The bronze **Horseman** and **Standing Nude** in the Curt Valentin Gallery, New York, are typical of his work.

Manzu, on the other hand, is perhaps less modern than Marini. His sculpture is fired with a tender, almost romantic quality, and rendered with primitive simplicity.

Among other original sculptors are Lucio Fontana (1899-), a distinguished artist who has abandoned the non-objective forms of his early period for a new expressionism; Pericle Fazzini (1913-), whose stylization, elegant distortions, and manneristic tendency have attracted favorable attention in Europe and in the United States; Alberto Viani (1906-), a creative sculptor engrossed in the intricacies of simple primeval forms and smooth surfaces and influenced by Jean Arp, Constantin Brancusi, and Henri Laurens. Viani's sculpture is the personification of simplicity expressed in large rhythmic masses bound beautifully together by well-defined and precise contours. Compact in form, severe in structural organization, and tactile in the best sculptural tradition, Viani's nudes are imaginative and predominantly abstract. These qualities are all embodied in **Female Torso** (1945), in the collection of The Museum of Modern Art.

Modern architecture in Italy did not begin with the explosive force which thrust Futurism and its new theories on the Italian people. Its growth was slow and tenuous. Modern architects were reluctant to break with their great architectural heritage. The path to the new modern style, notwithstanding, was indicated by Antonio Sant' Elia (1888-1916), as early as 1913, when he designed a

series of buildings for the City of the Future. He proposed that all past architecture be replaced by a functional style. In August, 1914, he published his manifesto **L'Architettura Futurista**, together with "remarkably prophetic projects of skyscrapers with terraced setbacks several years before the zoning laws brought about similar designs in New York." Unfortunately, Sant' Elia was killed in 1916 in the first World War and his revolutionary ideas for a functional type of architecture were soon forgotten.

Prior to 1930, modern architecture in Italy consisted largely of purelined buildings with subdued classical detail, but with clear emphasis on the original grouping of abstract shapes. Classical references have since given way to a severe treatment of volumes and a broad conception of continuous space. Utility, strength, and beauty have superseded the earlier disposition to classical ornamentation.

The modern Italian architect today is interested in satisfying the needs of daily living and in meeting the demands of modern society. His search for new materials of construction and his experimentation with new architectural forms are attempts to meet the requirements of a changing and dynamic social order. The modern conception of Italian architecture is that man must be in harmony with his surroundings; that buildings, in beauty, structure, and character, must be consonant with nature; and that all these factors must be planned together for purposeful living. These are the principal objectives of the Italian architect.

Italy is studded with beautiful examples of modern buildings but, unfortunately, they are not too well known in other countries. Unless the people of other nations have the opportunity to see such excellent Italian magazines as **Domus** or **Spazio**, they are not likely to see many reproductions or photographs of modern architecture. Though the Italians have

made their greatest contribution in modern architecture, this phase of Italian art is not as well known as painting and sculpture. The Italian Government is encouraging exhibitions of photographs of modern architecture in foreign countries. The first such exhibition was held at the British Institute in London in March, 1952, and received with enthusiastic acclaim. A second exhibition was recently held at the Waldorf-Astoria Hotel in New York in June, 1952, with similar results.

Photographs of the **Tuberculois Clinic** in Alessandria, Italy, however, are familiar everywhere. This beautiful structure was designed in 1938 by Ignazio Gardella and Luigi Martini and represents the best tradition in modern architectural design.

Italian architects have not only demonstrated their superb engineering skill in constructing every conceivable type of building, including prefabricated houses, but they have taken the initiative—and here they are far ahead of other countries—in planning their buildings in collaboration with modern painters and sculptors. It should be noted that the study of architecture in Italy is considered a specialization of civil engineering. Consequently, every architect is also a civil engineer.

It is quite common in Italy to find the exterior walls of buildings, mostly private homes, decorated with frescoes or mosaics. This idea has been borrowed by modern architects and used with tremendous success. A modern apartment house in Milan, constructed within the last few years, shows how successfully abstract art can be used to enhance the beauty of a building. This six-story building, with exterior terraces on all levels, was designed by Marco Zanuso.

NERVI

Airplane Hangar



Three huge panels, extending from the second to the fifth floor, contain beautiful abstract designs in colored mosaic by the painter, Giovanni Dova. The bold and colorful designs are in complete agreement with the building and the fusion of color with the architecture produces results that are unbelievably attractive. The architect, long interested in the problems of color and architecture, dedicated the facade of his building to the painter. It is known as the Dova Facade. This building offers tangible evidence that the architect and painter can work in close association to create edifices of great beauty.

Another beautiful structure is the new railroad station in Rome, completed in 1951. It is an outstanding example of modern engineering expressed in new architectural terms.

The original plan for this building was conceived in 1928. It was discarded in December, 1947, because it no longer represented modern Italy and the contemporary world. A competition was then announced for a new project to embody a railroad station and an office building. Four Roman architects (Massimo Castellazzi, Vasco Fadiati, Eugenio Montuori, Annibale Vitellozzi) designed the present structures in collaboration with two engineers (Leo Calini, Achille Pintonello).

The office building, with a horizontal facade of 775 feet and 93 feet high, is combined with and forms the setting for the imposing entrance to the railroad station. An attenuated S-shaped roof is supported by tapered columns faced with marble. Huge entrances between the columns lead to the spacious waiting room and ticket offices. The floors are of pink granite and the seats are in red granite.

Long linear skylights stretched across the beams of the S-shaped roof provide excellent illumination by day and are equipped with artificial lighting at night.

Rising directly behind the projecting entrance of the railroad station is the horizontal office building. It is

faced with pink granite to insure harmony with the colored interior of the station. A series of nine full-length horizontal windows run across the entire width of the building. Each floor is 21 feet high and contains two rows of windows.

No better example can be found of a modern structure which fulfills its intended function efficiently, combines new engineering methods with new architectural forms, and creates a pleasing continuous space which brings the interior and exterior into perfect harmony.

Pier Luigi Nervi, professor of modern architecture at the University of Rome, is regarded as one of the world's most brilliant engineers. He is well known for his modern designs in reinforced concrete and steel in which the structural elements are woven into beautiful abstract patterns. The two huge airplane hangers near Rome; the beautiful exhibition hall in Turin; and the stadium in Florence, are excellent examples of his engineering skill.

Nervi, in collaboration with Bernard H. Zehruss (French architect) and Marcel Breuer (American architect), has recently completed the design for the new twenty-story skyscraper to be erected in Paris by the United Nations for use by the UNESCO General Conference. These three men have long been known for their brilliant leadership in modern architecture and engineering.

One of the most imaginative buildings designed in this era is the elegant structure erected for La Breda Società—one of Italy's largest industrial companies—at the 1952 World's Fair in Milan. Designed by Luciano Baldessari and Marcello Grisotti, the building is a colossal breath-taking hyperbole, with its cochlea or spiral-shaped cavity rising fifty feet high and erected at an angle of about forty-five degrees. Fifty tons of steel were used to build this fantastic building.

This is the first attempt in modern times to design architecture as sculp-

ture, without lessening the functional elements of the building or impairing the aesthetic quality of the sculpture. The Italians are the first to believe that good architecture can be architectonic and functional and still express itself aesthetically both as architecture and sculpture. The Breda building is an attempt to create a balanced harmony between architecture and sculpture without sacrificing or mitigating the integrity of either. This superb structure is conceived as a gigantic mobile in which the kinetic elements are given free expression.

The Italians have the imagination and ability to integrate architecture, sculpture, painting, and mosaics to a degree that is unknown in modern times. They have the faculty to think in three-dimensions; an unequalled elegance in their use of color; and the daring to develop new forms and engineering techniques to express a dynamic and functional architecture.

Modern art in Italy was slow in asserting itself because of the prejudice in behalf of older art forms. But once it took root in the fertile and creative minds of the Italians it developed rapidly. It was not until 1933, when Atanasio Soldati exhibited his paintings at the gallery *Il Milione* with the subsequent formation of a group of progressive painters which adopted the name of the gallery, that the first concrete affirmation of abstract art occurred in Italy. And it was not until October, 1947, that the first national exhibition of modern abstract art was held in Rome.

The situation in Italy was very much like the one existing in the United States following the introduction of abstract art in this country in a huge exhibition at the Armory Show of 1913. The resistance to the development of modern art in both countries was formidable at its inception. It is only within the last two decades that modern abstract art has been accepted in both countries as an integral part of contemporary civilization. Today, abstract art dominates the scene in Italy, just as it does in

the United States. In fact, in the area of modern architecture, Italy has run ahead of the United States and other countries.

The value and significance of modern art in Italy have been recognized by private collectors, galleries, and museums in every part of the world. The exhibition of twentieth-century Italian art held in 1949 at The Mu-

seum of Modern Art is testimony of the maturity of modern art in Italy. The tremendous interest in Italian art today has grown to immense proportions since the end of the second World War and this undoubtedly accounts for the increasing hordes of artists from every country who go there to study art. This trend may well mean that Italy is once again becoming the center of art in Europe.

N. B. . . .
THIS IS THE LAST
SUE YOU WILL RECEI
UNLESS YOU
HAVE RENEWED ME
BERSHIP

THE CENTENNIAL ACTION PROGRAM OF THE NATIONAL EDUCATION ASSOCIATION

Members of the National Art Education Association should be thoroughly informed about the Centennial Action Program of the National Education Association and its departments. Therefore space has been set aside in this issue of the *Journal* for a report of an important meeting of representatives of the NEA and many departments, who convened for the exclusive purpose of discussing the implementation of the Action Program.

This program had its inception in 1951 when local and state delegates attending the NEA Representative Assembly in San Francisco charted a course for the united teaching profession to follow for the years 1951-57. The following goals known as the Centennial Action Program were adopted by unanimous vote:

Goals for the Centennial Action Program of the United Teaching Profession

1. An active democratic local education association in every community.
2. A stronger and more effective state education association in every state.
3. A larger and more effective National Education Association.
4. Unified dues—a single fee covering local, state, national and world services—collected by the local.
5. 100% membership enrollment in local, state, and national professional organizations.
6. Unified committees—the chairmen of local and state committees serving as consultants to central national committees.

NATIONAL INTEREST

7. A Future Teachers of America Chapter in every institution preparing teachers.
8. A professionally prepared and competent person in every school position.
9. A strong, adequately staffed state department of education in each state and a more adequate federal education agency.
10. An adequate professional salary for all members.
11. For all educational personnel—professional security guaranteed by tenure legislation, sabbatical and sick leave, and an adequate retirement income for old age.
12. Reasonable class size and equitable distribution of the teaching load.
13. Units of school administration large enough to provide efficient and adequate elementary and secondary educational opportunities.
14. Adequate educational opportunity for every child and youth.
15. Equalization and expansion of educational opportunity including needed state and national financing.
16. A safe, healthful, and wholesome community environment for every child and youth.
17. Adequately informed lay support of public education.
18. An able, public-spirited board of education in every community.
19. An effective World Organization of the Teaching Profession.

20. A more effective United Nations Educational, Scientific and Cultural Organization.
21. More effective cooperation between higher, secondary, and elementary education with increasing participation by college and university personnel in the work of the united profession.

The action of the delegates in adopting the foregoing goals was based on four fundamental convictions that all educators would wholeheartedly support. These are:

- (1) That our country's greatest resources are its children, youth, and adults who, in a modern advancing world, must never stop learning.
- (2) That the main purpose of the public schools is to help develop to the maximum the human capabilities within our democracy, which is now called upon to make good on the promises of the democratic ideal and to give leadership to the liberty-loving peoples of the world.
- (3) That there rests upon all citizens, as well as upon teachers, the obligation to work for an increasingly effective program of education for all our people.
- (4) That the teaching profession of the United States has a moral obligation to recognize its responsibility to promote a program of service and leadership through a united profession effective in local, state, national, and international areas.

The St. Mary's Lake Conference was a direct result of the adoption of this program. The conference objective was to determine how the various departments, committees, and commissions of the NEA, in cooperation with affiliated state and local associations, could add force and power to bring the Centennial Action Program to a successful conclusion when the NEA celebrates its centennial in 1957.

There is some question that members of N.A.E.A. are aware of this, even though we have been for many years actively and effectively following a course which is in keeping with the aims and purposes set forth by the NEA. We can be proud of the progress made in this direction but we must move forward with vigor and determination in meeting the Centennial goals.

A considerable portion of the working time at St. Mary's Lake was devoted to three significant study assignments. Three sections were organized, dealing with:

- (1) **The problems of membership**—local, state, national and DEPARTMENTAL.

(2) **The problems of local organization.** How can we make our professional organization efforts effective at the local level where education takes place?

(3) **The problems of structure, relationships, and communication** between the various phases of our local, state, and national pattern of organization.

Each of the sections after extended study presented significant findings which were brought before all delegates for consideration and final recommendations to the NEA meeting in Detroit.

One cannot attend an NEA meeting as a delegate of N.A.E.A. without feeling proud of the close working relationship existing between our Association and the NEA. To see the NEA staff in action and to hear great leaders such as William G. Carr, and Lyle W. Ashby, is an experience your reporter wishes every art educator could have.

As we move forward with the leadership of President Goss led us also move forward with the NEA and lend our strength and support to the successful fulfillment of the Centennial goals. These are goals that lead toward adequate educational opportunity for every child and youth, and a respected and united teaching profession.

ONE MOMENT OF YOUR TIME PLEASE!

For the past 6 years the NATIONAL EDUCATION ASSOCIATION has helped N.A.E.A. (our Association) to the extent of \$1,500 per year. NOW COMES THE QUESTION

"How Many Art Teachers Belong to N.E.A.?"
YOU CAN HELP US GIVE THE ANSWER by filling the form below and returning it to the Secretary-Treasurer.

Dr. I. L. deFrancesco
State Teachers College
Kutztown, Pennsylvania

I am — (check)

I am not — (check) a

MEMBER OF THE N.E.A.

Signed _____

School _____

City _____

State _____

JOURNAL OF JAPANESE ART EDUCATION

Osamu Muro was a delegate to the first UNESCO SEMINAR held in Bristol, England, nearly two years ago. He went back to Japan with new zeal, vision, and desire to do something about Japanese art education.

They organized a UNESCO ART LEAGUE in Japan and as a result of all these efforts an attractive brochure called "The Journal of Japanese Art Education" has resulted. It is interesting and stimulating. For a copy or details, address the Secretary:

Mr. Kenji Yamanaka, Japanese National
Y. M. C. A. Bldg., 2, 1-chome, Nishi-Kanda,
Chiyodaku, Tokyo, Japan.

THE 2ND INTERNATIONAL ART FILM FESTIVAL IN AMERICA

The second International Art Film Festival in America was held at Hunter College auditorium in New York City November 28th, 29th

ASSOCIATION
affairs

GOSS-DIX BARE CONFERENCE DETAILS

What follows is still tentative in character, yet enough of it is accurate to give members of the Association a glimpse into the fine program that is being planned. More definite and more detailed information will be issued in the January number of ART EDUCATION.

TENTATIVE PROGRAM OUTLINE

MONDAY, APRIL 6

9:00 a.m. Council Meeting, N.A.E.A.

1:30 p.m. Workshop Section Meetings; Chairman, Ann M. Lally

1. Art Directors of Cities 200,000 & Over; Chairman, Archie M. Wedemeyer, Room No. 1
2. Art Directors of Cities Under 200,000; Chairman, Olga M. Schubkegel. Crystal Room
3. Teacher Education; Chairman, Julia Schwartz. Room No. 9
4. State Art Directors; Chairman, Alice A. D. Baumgartner. Room No. 2

and 30th, 1952 under the same auspices as last year's festival at Woodstock, N. Y. Five film showings, afternoon and evenings of over 30 new films on art entered by 14 countries, two morning workshop-conferences where experts and audience discussed problems of production, distribution and utilization of films on art. Also cocktail party and other special events for delegates. Delegate's series tickets included reserved seat admission to all five film showings, workshop-conferences, and all special events. Delegate's series tickets: \$10.00 (ten dollars) The Festival was sponsored by American Federation of Arts, Film Advisory Center, Woodstock Artists Association.

Address inquiries at 680 Fifth Avenue, New York 19, N. Y., JUDSON 2-4378.

5. State Art Education Association Officers; Chairman, William Bealmer

3.30 p.m. Workshop Section Committees

N.A.E.A. Committees

1. Research; Chairman, Manuel Barkan
2. Yearbook; Chairman, Ernest Ziegfeld
3. Publications Study & Editorial Board; Chairman, Joseph Marino-Merlo
4. Visual Statement; Chairman, John W. Olsen
5. Informational Studies; Chairman, Pauline Johnson
6. Curriculum Materials; Chairman, Philoma Goldsworthy
7. Accrediting; Chairman, Stanley A. Czurlis
8. Membership; Chairman, Richard Reynolds
9. Professional Relations; Chairman, Marion Quin Dix
10. International School Art; Chairman, Rosemary Beymer

Conference Committees

1. Nominating; Chairman, Edwin Ziegfeld
2. Recording & Evaluation; Chairman, Thomas J. Larkin
3. Resolutions; Chairman, Harold A. Schultz
4. Constitutional; Chairman, Clifton Gayne, Jr.

7:30 p.m. **Committees**

1. Council Meeting, N.A.E.A.

TUESDAY, APRIL 7

9:00 a.m. **Workshop Section Meetings** (continued)

1:30 p.m. **General Meeting of All Workshop Participants**

3:30 p.m. **Discussion Group Leaders**; Chairman, Ivan E. Johnson

7:30 p.m. **Committees** (continued)

WEDNESDAY, APRIL 8

9:00 a.m. **General Session No. 1**; Chairman, Harold A. Schultz; Presiding, Ed. Ziegfeld

1. Greetings by Huber Wheeler, Commissioner of Education, Missouri; Philip J. Hickey, Superintendent of Instruction, Public Schools, St. Louis; and Harold A. Schultz, President, Western Arts Association Ballroom
2. President's Message. Dale Goss
3. "Child Development & Human Values", Laura Zirbes

11:00 a.m. **Section Meetings**; Chairman, Marion E. Miller

1. "Administrators Look at Human Values & Art Education"; Presiding, Alfred Bleckschmidt
Panel: a. Philip J. Hickey; b. Elementary Principal; c. Secondary Principal; d. Representative of ASCD
2. "Museums Look at Art Education"; Presiding, Mary Powell
Panel: a. Hanna Rose; b. Betty Grossman
3. "Art Education and Television"; Presiding Earl B. Milliette
Panel: a. F. Louis Hoover; b. Robert Iglehart; c. Arthur Pelz
4. "The Designer Looks at Art Education"; Presiding, James C. Boudreau
Panel:
5. "The Community Art Center & Art Education"; Presiding, Marie L. Larkin
Panel: a. Mrs. J. Simington Curtis
6. "Planning & Equipping an Art Room"; Presiding, George T. Miller
Panel: a. Sara C. Joyner

1:30 p.m. **General Session No. 2**; Chairman, Marion Quin Dix; Presiding, Waldemar Johansen. "Building Human Values", Thomas Hopkins. Ballroom

2:30 p.m. **Discussion Groups**; Chairman, Ivan E. Johnson

8:00 p.m. **Ship's Party**; Chairman, I. Ronald Maxwell

THURSDAY, APRIL 9

9:30 a.m. **General Session No. 3**; Chairman, Charles M. Robertson; Presiding, Stuart R. Purser. "Children's Values", James Hymes. Ballroom

10:30 a.m. **Discussion Groups**. Chairman, Ivan E. Johnson

12:00 noon **Regional Association Luncheons & Business Meetings**; Regional Secretaries in charge

1:30 p.m. **Section Meetings**; Chairman, W. Reid Hastie

1. "Art Education's Contribution to General Education"; Presiding, Ida Mae Anderson
Panel: a. Maxine Baker; b. Luke Beckerman; c. Manuel Barkan
2. "In-Service Training for Teachers"; Presiding, Clifton Gayne, Jr.
Panel: a. Edith L. Mitchell; b. John E. Courtney; c. Lillian Calcia; d. Darwin B. Musselman
3. "Art Needs of High School Students"; Presiding, Arthur Peltz
Panel: a. Ed Reasor; b. Edward Deddericks; c. Ethel Latta; d. St. Louis High School Student; e. St. Louis High School Student
4. "Art & Craft Needs of the Armed Services"; Presiding, Eugenia C. Nowlin
Panel:
5. "Children Discuss Values"; Presiding, Helen Parkhurst
Panel:

2:45 p.m. **Demonstrations**; Chairman, Reino Randall

1. Graphic Arts; 2. Screen Printing on Fabrics; 3. Vibratiles & Mobiles; 4. Enameling; 5. Paper Sculpture; 6. Plastics; 7. Jewelry; 8. Leather; 9. Weaving.

Audio-Visual Aids; Chairman, Nik Krevitsky

8:00 p.m. **State Exchange Meetings**; Chairman, Mildred L. Fairchild

FRIDAY, APRIL 10

9:30 a.m. **General Session No. 4**; Chairman, Catherine M. Baldock; Presiding, Italo L. deFrancesco. "Art & Human Values", Harold Taylor. Ballroom

10:30 a.m. **Discussion Groups**; Chairman, Ivan E. Johnson

12:30 noon **General Session No. 5, N.A.E.A. Luncheon**; Chairman, Carolyn S.

Howlett; Presiding, Mary Adeline McKibbin. "The Meaning of UNESCO", Myrna Loy

3:30 p.m. **Committee Meetings**; Chairmen in charge

Conference Section & Discussion Group Records; Chairman, Thomas Larkin

St. Louis Open House; Chairman, Marie L. Larkin

3:30 p.m. **St. Louis Open House**; Chairman, Marie L. Larkin

1. Tours; 2. Receptions; 3. Exhibits; 4. Demonstrations.

SATURDAY, APRIL 11

9:30 a.m. **General Session No. 7**; Chairman, Darwin B. Musselman; Presiding, Edith M. Henry. "Helen Parkhurst Interview", Helen Parkhurst & St. Louis High School Student; and "Perception & Human Values", Earl Kelley

1:30 p.m. **N.A.E.A. Business Meeting**; Chairman, Italo L. deFrancesco; Presiding, Dale Goss

1. Reports, Resolutions, Elections, Ship's Awards

4:00 p.m. **Council Meeting, N.A.E.A., with the New Officers**

CAPITAL IDEAS

HOW MUCH ART EDUCATION?

According to a study on teacher supply and demand, the college graduates who will meet teacher certification requirements this year will come from the various type of institutions in approximately these proportions:

Type of Institution	Percent	Percent	Percent
	Elementary	Secondary	Total
State Teachers Colleges	26.7	18.3	20.3
State Colleges and Universities	41.6	40.9	41.1
Private Colleges and Universities	21.4	36.8	33.2
Other	10.3	4.0	5.4

(The above statistics were compiled by Ray C. Maul, Research Associate, National Education Association)¹.

One wonders how much art education these young people receive prior to their entry into the teaching profession. For, in many colleges,

¹"Internal Organization of Institutions that Educate Teachers", address by Dr. Earl Armstrong, Office of Education.

Arne Randall

U. S. OFFICE OF EDUCATION

the art departments do not provide a broad service to the education departments, thus the basic concepts of art education are frequently denied the young teachers. A check of college catalogues and teacher certification requirements reveals that most states expect their teachers to have had some art. It is hoped that the majority of applicants for elementary certificates receive some experiences in art education in their undergraduate days. However, in many instances the teacher may satisfy this certification requirement—by a choice of a course in one of the arts, or she may elect a course in either music, art, dance or drama, in lieu of art experiences.

In-service training then becomes the responsibility of another teacher, the consultant, or administrator. But how many school systems have personnel capable of this leadership. Special emphasis and study of the art needs should be considered at state, regional and national conferences.

In the average public secondary schools 17.7% of students receive some art experiences. This amount varies from 1.5% in our more rural states to 40.2% in our more congested urban states. It was also noted in the same publication that during the 15-year period of 1934 to 1949 enrollments in art remained the same, just as the total high school enrollments during these years remained approximately the same.²

The larger school tends to provide a greater variety of subjects, thus it might be assumed that art is added to the curriculum only after the skill and content areas are provided. In the 4 year high school 52.1% have fewer than 100 pupils; on the other end of the scale 3.9% have more than 1000. Of all high school students 42.7% attend schools of 500 or more pupils.³ This may also indicate that art is an elective subject in most of our larger secondary schools, since only 40.2% of secondary students in our most populated states elect art. A great many educators are inclined to believe that the more capable students are directed into courses required for "college entrance," thus it would seem that many potential leaders are denied art experiences.

²The United States, Chapter V. Federal Security Agency, Office of Education., 1948-49.

³Gaumnitz, Walter H., Specialist in Small and Rural High Schools, and Thompkins, Ellsworth. *School Life* June 1949.

WITHIN OUR REGIONALS

SOUTHEASTERN ON THE JOB

FLORIDA EDUCATOR PREPARES R. A. S. PAMPHLET

Ivan Johnson, a past President of W.A.A., and a member of the Council of N.A.E.A., has prepared a most interesting number in the series produced by Related Arts Service. It is titled "Art Media for the Limited Budget." Sound in approach and very stimulating, the article should point the way and furnish the answer to an oft-repeated question, "What can I do with so little?" Mr. Johnson who was formerly Art Coordinator in Dallas, Texas, is now Head of the Art Education Department of Florida State University, Tallahassee, Florida.

MEMBERSHIP VIGOROUS

Southeastern folk are straining every nerve to increase their membership. It has always been active but efforts are being re-doubled and the evidences come in monthly at the Secretary's office. To prove that they are alert, a 25% increase in membership should put S.E.A.A. over the 350 mark. Flores Tina Bottari is the enterprising Membership Secretary and folks in the S. E. region should send dues to her PROMPTLY.

WESTERN ARTS DOINGS

MIDWEST POTTERS AND SCULPTORS ORGANIZE

Midwest Potters and Sculptors is a new, vigorous group of professional, semi-professional, and serious hobby potters and sculptors, organized last year in Chicago. A number of nationally recognized artists are active in the group, which has voted as its number one aim "To encourage, develop, and maintain high standards in the creative ceramic arts." Members are pledged to help one another in the free exchange of ideas and information.

Several different classes of membership provide an opportunity for all individuals seriously interested in the field to take an active part. The

group plans a series of educational programs for this year on various phases of the ceramic arts.

Officers for the current fiscal year are: Victor E. Boeckelmann, president; A. Ray Wakeland, vice president; Ann B. Grimes, recording secretary; Carolyn Esselin, corresponding secretary; Harry Jarvis, membership secretary; Esther Szold, treasurer.

Communications should be addressed to Carolyn Esselin (corresponding secretary), 1501 East 60 Street, Chicago 37, Illinois.

AMERICAN ART FOR ARIZONA

News of the extraordinary cultural developments in the wide, open spaces of this "Hi! Neighbor!" friendly, desert country has a way of reaching beyond our borders. The recent gift of The Collection of American Art to Arizona State College at Tempe marks one of the mileposts in this cultural progress. This collection is becoming recognized as one of the best in the United States.

The 1952 edition of the brochure for this collection is just off the press, it presents the major highlights in the history of American painting. It also lists accessions, thus serving as an informative guide for our students and the public.

The comprehensive, definitive catalog on the collection is in preparation, and should be available by the fall of 1953.

COLORADO HOLDS STATE ART WORKSHOPS

State art workshops of the C.E.A. are now in the fourth year of existence and have reached over 400 participants in 17 counties scattered over a wide area of Colorado. We have had workshops in Sterling, Meeker, Walden, Monte Vista, Fort Morgan, Granby, Adams City, Edwards, Steamboat Springs, Ignacio, Durango, Kit Carson, and Eckley. There are five more to be completed and some repeat requests.

Leaders, who give so willingly, make these workshops a success. These people are: Ann Jones, Colorado University, Boulder; Charles Beal, Colorado Springs Fine Arts Center, Color-

ado Springs; Ethel Bent, Pueblo Public Schools, Pueblo; James Hatfield, Adams State College, Alamosa; Alice Bay, Durango Public Schools, Durango; John Billmyer and John Lembach, University of Denver; Rose Leacock, Colorado State College of Education, Greeley; Edith Henry, Wanda Brown, Carrie Massie, Elaine LaTronico, Gertrude Zabel, Denver Public Schools.

The reward to the leaders is the enthusiasm of the participants who attend the workshops. Many of these participants drive as far as sixty miles to attend.

The workshops are planned and scheduled through the county superintendents. Bulletins and Questionnaires are mailed to the county superintendents the first week in August, and workshops are scheduled from the last week in August to the end of December.

The requests have been for demonstration-type workshops where the leaders give demonstrations and the participants spend the last half of the session in experimenting with the materials. The materials the teachers have requested have been wax, crayons, paint, block printing, cut paper, paper construction, clay, papier mache, puppets and stencilling. The grade levels in all cases have been from kindergarten through the eighth grade.

The officers of Colorado Art Associates are: Chairman, Ann Jones; Vice Chairman, Edith Henry; Secretary, Elaine LaTronico, and Treasurer, Mary Jo Harden.

EASTERN ARTS ACTIVE

TWO SUB-REGIONAL CONVENTIONS, MAY 1 AND 2

One Convention will be held in Pittsburgh with the review of the National Scholastic Exhi-

bition as a special attraction. The second Convention will be held in Worcester, Massachusetts, with the Hotel Sheraton serving as the headquarters hotel. Miss Ora Gatti, Director of Art, Worcester, is serving as Chairman of their sub-regional Convention. Special speakers, workshops, and demonstrations will be featured at both Conventions.

LEADS IN MEMBERSHIP

A spirited campaign, to keep up the fine record achieved last year, is on in the east. **Helen Miles**, membership chairman, has prepared several letters that constitute a "follow up" scheme to stimulate present, former, and new potential members. The UNIFIED MEMBERSHIP FOLDER is used by E.A.A. in its campaign, upwards of 1500 will repeatedly call on forgetful folks at well calculated intervals. E.A.A. aims at not only maintaining but improving its membership record.

PUBLICATIONS WELL STYLED

The two major publications of E.A.A. are receiving accolades from all over the country. The **Art Education Bulletin** which is now nearing a decade of service is presenting up to the minute material in a well-designed 8-page format. The **1952 Yearbook** which was issued in October is likewise accepted with high praise from many sources within and outside the area. **Art Education in a Scientific Age** is the substance of the 1952 volume. Several hundred copies are sold outside E.A.A. boundaries.

THE WORK OF THE MODERN POTTER IN ENGLAND by George Wingfield Digby. John Murray, London; 1952. John de Graff, Inc., 64 W. 23rd St., N. Y. 10. 174 pages; \$3.50.

A book that might well be emulated by craftsmen in America, **The Work of the Modern Potter in England** aims not only to illustrate "the finest work of our artist-potters since the early 1920's but also to explain their point of view and standards, and how to appreciate their work." Essentially pointed at awakening lay interest, the craftsman can also profit from its point of view. It provides a complementary point of view, the utilitarian as well as the aesthetic.

This book tells the story of the rise of industrial pottery-making in England, the effect upon the individual potter and of his projection of self toward fuller expression. Far Eastern influence is sketched as well as the experimentation and philosophies of such pioneers as Bernard Leach, Bernard Moore, Reginald Wells and William Staite Murray. It outlines how pottery is made, decorated, glazed and fired. It sets up a credence of form and general criteria leaning much on Bernard Leach's "A Potter's Book".

Describing the work of present English potters such as Leach, who recently exhibited and lectured in America, his son David, Michael Cardew, William Staite Murray, Dorothy Kemp, Sam Haile and many others, the author briefs their background, the ideas which inspire their work and the standards they set for themselves.

Some quotes from the writings of critics, ceramic experts and potters are provided. There is also a short bibliography and glossary of terms. Sixty-four excellent halftone plates provide illustrative reference and are continually woven into the commentary of the text. A few good color plates showing the full beauty of the ware would have eliminated the necessity of the apologies by the author.

The text is informal and friendly in manner, yet it establishes high respect for the present English potter as artist and craftsman.

HAROLD C. MANTZ,
S.T.C., Kutztown, Pa.

MIND YOUR CHILD'S ART by Laura Bannon, Pellegrini and Cudahy, New York, 1952, \$2.75.

If anyone is despondent about the "success"

of his teaching, or about the "talent" of a particular child, or if confused by the tremendous barrage of "pedaguese" that is printed about art and children, then he is strongly advised to read this BRIEF volume. It can be done almost at one reading because it is engaging, sincere, stimulating and free from involved, and perhaps, studied phrases.

Here a teacher, a real teacher, out of the experience of dealing with young people over a reasonable period of time, tells her story simply, wholeheartedly. The result is refreshing.

Amplly illustrating children's works, many of them in color, Laura Bannon explains why children draw some things large, why they thrill at experiments with color, why they combine sound and motion, why their imagination is so virile before adults ruin their gifts. Yes, she tells parents and children many things that classroom teachers, parents and laymen can easily understand and practice.

This is truly a contribution to art education; one that outranks more ponderous tomes.

I. L. deF.

ILLUSTRATION AND REPRODUCTION, by John R. Biggs, Pellegrini and Cudahy, 41 East 50th St., New York 22, N. Y., \$8.50, 1952.

Several groups of people should be interested in this admirable volume: the art student, the art teacher, and the art director or editor or publisher, whose job it is to select or buy illustrations for high type publications.

The art student and teacher will find here a lucid presentation and an appreciation of most autographic and photographic processes used in illustration. Thoroughly described and analyzed, the examples by outstanding British artists, should serve to stimulate creative expression on the part of the individual as well as furnish a source of information for those on the way.

Buyers of art may find the volume extremely valuable as a yardstick with which to measure the effectiveness of what is offered them from the standpoint of technique and of creativeness.

While the volume is not intended as an encyclopedia of techniques, most popular modes of expression and reproduction are exemplified: drawings, water-color, oil, pencil, woodcut, etching, aquatint, drypoint, line block, silk screen, half-tone, Blue Day tint, collatype, photogravure.

The grouping of processes is logical and convenient; one begins with the familiar relief pro-

cesses and moves on to the less popular types. A distinguishing feature of the volume is that for each type of illustration two methods are suggested, the autographic and the photographic. This feature alone makes the work a significant one and valuable to practicing illustrators and teachers.

I. L. deF.

ENCYCLOPAEDIA BRITANNICA ART FILMS

These films, 21 in the library of Encyclopaedia Britannica Films Inc., cover virtually all grade levels where art attitudes are created, with particular emphasis upon the secondary and professional school levels.

First, the prize-winning **LOON'S NECKLACE**. This is a stylized film of an old Indian legend using antique and colorful masks carved by the Indians themselves. It is a good example of cultural integration that suggests almost unnumbered peripheral activities, such as a study of the mask colors, the relationships between the abstractions represented by the masks and the Indians' actual belief, and others.

Something similar on the upper grade levels is obtainable with **BUMA**, which is the story of sculpture as used by the African native to help him overcome his environmental perils. Here, integration with other primitive cultures is apparent and specific, and again leads to activities valuable in enriching understanding.

Then would come the various techniques—pencil, brush, watercolor and so forth—in art creation. These are in such films as **CREATION OF A PORTRAIT**, **DRAWING WITH PENCIL**, **MAKING A BRONZE STATUE**, **PAINTING AND ABSTRACTION**, and **PAINTING REFLECTIONS IN WATER**. These, particularly, if used imaginatively, can cap off as well as open courses on the various subjects.

For the various types of painting—traditional, abstract, and so forth—as well as the high abstractionism of mobiles, there are all the films listed earlier together with the new **ART AND MOTION**. In itself an artistic achievement, this film clarifies the painted language of the abstractionist form in terms of tension.

These tensions, abstracted from the motion everywhere apparent, are frozen into the immobility of canvas and paint; but because they are drawn from motion, they help the artist achieve kineticism and dimensionality. These concepts and their origins are made quite apparent in the film.

Finally the direct application of art concepts to living is taken up in **COLOR KEYING IN ART**

AND LIVING. This film shows how such intangible things as the relationship between colors has an important bearing on daily living. It helps translate the language and work of the artist into life adjustments.

Here is a complete list of EBF art films:

Art subjects: **ART AND MOTION**, **BUMA**, **QUETZALCOATL**, **MAKING A MURAL**, **BRUSH TECHNIQUES**, **DRAWING WITH PENCIL**, **CREATION OF A PORTRAIT**, **COLOR KEYING IN ART AND LIVING**, **MAKING A BRONZE STATUE**, **PAINTING AND ABSTRACTION**, **PAINTING REFLECTIONS IN WATER**, **CLAY IN ACTION**, **COLOR IN CLAY**.

Related to Art: **LOON'S NECKLACE**, **MONARCH BUTTERFLY**, **PAINTING WITH SAND**, **POTTERY MAKING**, **ARTS AND CRAFTS OF MEXICO**, **MAKING AND USING PUPPETS**.

FILMS FROM BRITAIN

The "PAINTER AND POET SERIES" is certain to be a new art experience in art films. The following listing may be of interest to those who are concerned for pre-viewing or purchasing films for schools.

TWA Corbies—Rental \$1.00. Sale \$10.00
Anonymous Traditional Scottish Ballad
Narrated by John Laurie
Drawings by Michael Rothenstein
2½ minutes

Spring and Winter—Rental \$1.50. Sale \$32.50
Written by William Shakespeare
Sung by Peter Pears
Drawings by Mervyn Peake
6½ minutes

Winter Garden—Rental \$1.00. Sale \$10.00
Written by Davis Gasgoygne
Narrated by Michael Redgrave
Paintings by Barbara Jones
2½ minutes

Sailor's Consolation—Rental \$1.00. Sale \$10.00
Written by Thomas Dibden
Narrated by Stanley Holloway
Drawings by John Minton
2½ minutes

Check to Song—Rental \$1.00. Sale \$7.00
Written by Owen Meredith
Narrated by Eric Portman
Drawings by Michael Warre
1 Minute

PLEASE NOTE: Minimum Rental on this series is 2 titles. Complete series Rental price \$5.00 per day. Complete series sale price \$100.00.

Address inquiries to **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York, N. Y.

LET'S TALK IT OVER

DEMOCRACY is not just a word to be used whenever we wish to impress . . . It is a FAITH in human beings and in their ability to participate, cooperate, share, assume responsibility toward the common welfare. Some of the problems N.A.E.A. must face, if it is to grow, are these:

- STUDY REGIONAL BOUNDARIES (with regard to population density, etc.)
- DEVELOP STATE ORGANIZATIONS
- DETERMINE RESPONSIBILITY LEVELS:
 - (WHAT SHOULD STATES DO? WHAT should Regionals do? What should the NATIONAL ASSOCIATION do?)
- EXTEND SERVICES APPROPRIATE TO LEVELS (State, Regional, National)
- AVOID DUPLICATION OF EFFORTS
- STUDY FISCAL PROBLEMS INVOLVED (Bearing the Teacher in Mind)

THE SOLUTION to these difficult problems will be found only if they are studied with this FOUR-WAY TEST in mind:

- IS IT THE TRUTH?
- IS IT FAIR TO ALL CONCERNED?
- WILL IT BUILD GOOD WILL?
- IS IT BENEFICIAL TO ALL CONCERNED?

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A MEMBER POSES A QUESTION

Dear Editor:

This is in response to your invitation in the October ART EDUCATION MAGAZINE (lower left corner, page 19).

We're just cutting our first set of teeth over here in (), on an organized art program in our school system,—but we've passed the crawling stage, and can now get way across town without falling down. I'm called the Elementary School Art Supervisor, but because the program is new and there are hundreds of kinks to iron out, I turn into a classroom art teacher "with a project" over 100 times a month—(seven schools with an average of 11 classrooms each—all visited twice a month!)

All this is preamble to this dangerous thought. When I find time and money to skip off to an Art Conference for a much needed refill of inspiration, my soul cringes at having to sit through a series of sessions where hairs are split over "Are we teaching arts or crafts?"

I want to hear about correlated art programs in other schools, I want to see more displays from different areas, I want to know more about cementing world friendship through children's art, I want to hear from other supervisors, who, like me have problem teachers who can't keep their hands off the youngsters' work. I want to know how to make good photographs, color slides and film strips of my children's art activities. I want to get ideas from everywhere—and in turn share some of my ideas on what I did to get rid of pencils, how to make crayoning a more positive art activity, and how I got my youngsters away from making cookie cutter trees.

I'm looking forward to the next issue of ART EDUCATION. This magazine is certainly a 'most for the money.'

Sincerely,

Mrs. D. C.

(Name withheld for obvious reason)

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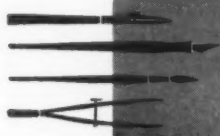
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Pratt Institute. 206 pages. \$10.00

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—MAGAZINE OF ART

"CRUCIFIXION"

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"3 PAINTINGS BY HIERONYMUS BOSCH"

Three works of the Flemish artist (1480-1516) from the Johnson Collection at the Philadelphia Museum of Art, are examined and interpreted. Paintings are: "The Adoration of the Kings," "The Mocking of Christ," and "Ecce Homo". Narration by Murvyn Vye. 10 Min. COLOR. Sale: \$100; Rental: \$8.

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Ballet paintings of the master, from the Metropolitan Museum of Art, and Philadelphia Museum of Art collections, are carefully studied by the camera. No commentary; music and camera attempt to project the feeling of movement within each painting and in relation to each other. 10 Min. COLOR. Sale: \$100; Rental: \$8.

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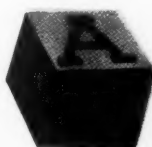
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